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Philadelphia Musical Academy
Curricula and Course Descriptions

***Published by***
***Philadelphia Musical Academy, 1974***
313 South Broad Street
Philadelphia, Pennsylvania 19107

This cover design shows examples of music notation
from the following composers' works:

Front (left to right)

Hughe de Lantin, *Ce ieusse fait* (from Manuscipt,
Oxford, Bodleian Library, Canonici miscellaneous 213, c. 1450)

Jörg Stüchs, Missale Saltzpurgense (Nurnberg, 1492)

anonymous, *Viderunt hemanuel* (from Manuscript, Paris
Bibliothèque Nationale, latin 3549, 12th century)

Theodore Antoniou, Events II (1969)

Back (left to right)

Michael White, *Five Songs From the Japanese* (1972)

Arnold Schlick, *Tabulaturen etlicher Lobgesang* (1512)

Conrad von Queinfurt, *O Lencze Gut* (14th century)

Theodore Antoniou, Synthesis (1971)

***Preface***

The Philadelphia Musical Academy Catalogue is in four sections—each of which is used also separately as a brochure for its respective area. In the front of each section there is an alphabetical Table of Contents *for that section*.

For each section, an identifying symbol is used. The symbol for this section is a kind used currently in new music to indicate a cue.

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***Undergraduate Degree Programs***

The Philadelphia Musical Academy offers the following Undergraduate Degree Programs:

***Bachelor of Music***

The B.M. Degree program is designed for those students who wish to prepare for full-time professional careers in performance, conducting or composition, or who desire a thoroughly professional background in anticipation of graduate study, studio teaching, or further work in specialized career fields (music therapy, music industry, etc.). The Bachelor of Music program, which may normally be completed in four years, carries a total graduation requirement of 130 to 140 credits, depending on the major. Thirty of these credits are taken in general studies.

***Double Degree: Bachelor of Music and Bachelor of Music Education***

The five-year Double Degree program is designed to prepare students for careers in public school music teaching. Students electing this program meet all of the requirements for the Bachelor of Music degree, in addition to completing a block of courses in professional education. The total credit requirement in the Double Degree program ranges from 156 to 176 of which thirty-six credits are taken in general studies. Students elect to follow one of two education curricula leading to the major music-teaching opportunities most commonly found in the public schools today: Instrumental music instruction or Vocal-general music instruction. Successful completion of the five-year Double Degree program results in the conferral of both the Bachelor of Music and Bachelor of Music Education degrees, as well as qualification for Provisional Certification by the Department of Education of the Commonwealth of Pennsylvania. Permanent Certification requires (1) 24 hours past the 120-hour bachelor's degree and (2) three years of successful teaching experience; the PMA Double Degree holder need meet only the latter requirement to qualify for Permanent Certification.

***Core Curriculum and Upper Division Examination***

Students in both the Bachelor of Music and the Double Degree programs pursue a common core curriculum with minor differences during the first two years of college study (page 18). During the Sophomore year the Upper Division Examination is administered. At this time a complete review is made by the faculty of the student's academic record and musical progress. In consultation with the student, a decision is then made with regard to the direction which further study might most appropriately take.

**Major Fields of Study**

The following majors are offered in both degree programs:

*Keyboard Instruments*
Piano
Organ
Harpsichord

*String Instruments*
Violin
Viola
Violoncello
Double Bass
Classical Guitar

*Woodwind Instruments*
Flute
Oboe
Clarinet
Bassoon
Saxophone

*Brass Instruments*
French Horn
Trumpet
Trombone
Tuba
Euphonium

*Percussion*
*Harp*
*Voice*
*Opera*

*Composition*
*Conducting*
*Theory*

**The General Studies Program**

The Academy offers a program of General Studies intended to overcome parochial narrowness without obstructing the students' growth as musicians. Through a series of required and elective courses, with increasing stress on independent study as they progress toward their degrees, students at PMA may encounter the humanities, behavioral and social sciences, cultural history, natural and physical sciences. The courses are taught whenever possible with emphasis on the special relevance of the several disciplines to the objectives of performing artists, both as professionals and as concerned members of the world community.

**The Theory Program**

The PMA Theory Program is a unique approach to theoretical studies, insuring each student a solid foundation in basic skills and knowledge while enabling the student to fashion a program that is ultimately tailored to his own musical interests and professional needs. The program consists of three areas of study designed to be offered in the years indicated.

Musicianship Studies (all four years) foster aural awareness of pitch and rhythmic materials. Fundamentals of theory are correlated with the tonal materials so that aural and intellectual skills develop together and reinforce each other.

**Theory Program**

Basic Theory (first and second years) covers the fundamentals of music: melody, counterpoint, rhythm, harmony, and form and is required for all freshmen and sophomores. Music from all periods will be discussed, and classwork will stress original composition and live performances by students.

The Freshman-Sophomore Honors Section of Basic Theory integrates the teaching of theory, orchestration and music history into one comprehensive course. In the classroom, emphasis will be placed on original composition and the performance of chamber music from all periods. Special features will include guest lecturer-performers and class attendance at a variety of concerts.

The class will meet six hours per week, and will continue intact for a two year period with the same instructor. Because of the subject matter involved, all students in the course will be excused from later credit requirements in Music History, Orchestration, and, possibly, Elementary Conducting. With the successful completion of the two year course, the student will receive credit for T107, T108 (Freshman Theory), T207, T208 (Sophomore Theory), M301, M302 (Music History) and T317 (Orchestration) . . . a total of 20 semester hours.

A limited number of students will be chosen for the course according to ability in theory and ear training, and performance on their major instrument.

Advanced Music Electives (third and fourth years) are a large number of courses in specialized fields which are pertinent to the student's professional aspirations and musical interests. These courses are centered around various musical styles and literature, analysis, and creative activities. Through a judicious choice of electives, the student may choose to do various kinds of theoretical work not normally done in undergraduate programs, or do work of a highly specialized and individualized nature. Students are urged to discuss the appropriateness of elective choices with their faculty advisors.

**Undergraduate Associate And Diploma Programs**

*The Associate Degree* is a two-year program designed for the student who wishes to concentrate exclusively on musical studies without general studies requirements. The main thrust of the program is the development of the student's performance ability, both through private instruction and ensemble performance, with corollary instruction in basic musicianship, music history, and theory. Majors in composition and conducting are excluded from the Associate Degree program.

*Admission* to the Associate program is by audition and testing, with particular emphasis being given to performance ability and the potential for moving into ensemble work. The student's high school academic record need not match the stricter standards set for entrance into the undergraduate degree program.

**Associate Degree**

Associate Degree

| *Curriculum* | Sem. Hr. |
|---|---|
| Major (5-5-5-5) | **20** |
| Musicianship Studies: T103, T104, T203, T204 (3-3-3-3) | **12** |
| Theory: T107, T108, T207, T208 (3-3-3-3) | **12** |
| Music History: M301, M302 (3-3) | **6** |
| Ensemble (2-2-2-2) Required each semester | **8** |
| ★ Chamber Music (1-1-1-1) | **4** |
| ★★ Italian: LA135, LA136 (3-3) | **6** |
| | **68** |

*Additional Requirements* include two performances in studio recitals during the two-year period, a jury examination at the end of the first year, and the equivalent of an Upper Division performance examination at the end of the second year. If the major teacher so recommends, the student may perform a recital in place of the Upper Division examination. The student may take one academic or music elective course each semester on the recommendation of his major teacher.

The Associate Degree will be awarded at the completion of all requirements. The student receiving this degree has three options open to him: (1) he may consider the program terminal and leave the Academy after two years, (2) he could apply to transfer into the baccalaureate degree program, or (3) he could apply for admission to the Artist's Diploma program.

★ For Voice or Keyboard Majors, only one ensemble may be required

★★ This requirement is for Voice Majors only

**Artist's Diploma**

The four-year Artist's Diploma program has been devised for the unusually gifted student of any age who would benefit most noticeably from increased practice time and who could advance rapidly at his own pace. A minimum of required courses are included with maximum opportunities for solo and chamber music performance. Majors in composition and conducting are excluded from the Artist's Diploma program.

Admission to the Artist's Diploma program would require the performance of a "representative program" for a special audition committee whose function would be to determine the applicant's potential as a professional performer. The "representative program" should at least equal the artistic level required for the normal Upper Division permance examination.

Artist Diploma

| | *Curriculum* | Sem. Hr. |
|---|---|---|
| | Major (5-5-5-5-5-5-5-5) | **40** |
| * | Musicianship Studies: T103, T104, T203, T204, T303, T304 (3-3-3-3-3-3) | **18** |
| | Theory: T107, T108, T207, T208 (3-3-3-3) | **12** |
| | Music History: M301, M302 (3-3) | **6** |
| | Ensemble (2-2-2-2-2-2-2-2) | **16** |
| ** | Chamber Music (1-1-1-1-1-1-1-1) | **8** |
| *** | Language: LA135, LA136 (3-3); LA235, LA236 (3-3); LA335, LA336 (3-3); G251 (1); G252 (1); G351 (1); G352 (1) | **22** |
| | | **122** |

Additional Requirements include the performance of three recitals (one during each of the last three years), the acquisition of an expanded repertoire, and the development of artistic and musical accomplishment beyond that expected of the baccalaureate degree student. Each applied music faculty determinies its own standards of accomplishment for this program and may recommend changes in the stated requirements for individual students.

* One or more semesters may be passed by examination; if so, music and/or academic electives may be substituted.

** For Voice or Keyboard Majors, only one ensemble may be required.

*** This requirement is for Voice Majors only.

**The Opera Studies Program**

The Philadelphia Musical Academy Opera Studies Program, conceived and personally directed by Tito Capobianco, is a specialized program created to develop and perfect the enormous and ever-increasing amount of operatic talent which exists in the United States. The opera studies program is comprised of four principal segments: (1) the undergraduate degree, Bachelor of Music in Opera; (2) Post-Baccalaureate Studies; (3) Master Classes in Opera; and (4) the graduate degrees, Master of Music in Opera Singing or Opera Conducting and Master of Fine Arts in Opera Directing. (See page 17 ).

**B.M. in Opera**

The Bachelor of Music in opera is an intensive and professionally-oriented course for degree-minded singers which will train young talent in all the crafts required of them, developing their singing-acting potential and role versatility to the fullest, enabling them to perform many different roles. The training will cover various styles with great emphasis given to voice, musicianship, and body work so that each student will have flexible means to express himself on stage.

Students will be admitted to the program after the successful completion of two years of undergraduate voice major study, including the Upper Division Examination, and on the basis of a thorough audition for Mr. Capobianco and the opera studies faculty. Transfer students may also apply for acceptance to the degree program, page 14, and must audition for the opera studies faculty in addition to their general admission audition.

This program, which is open to all qualified talent, is designed for experienced artists. Through professional work and stage practice, future artists and teachers will be prepared on a competitive level, giving each participant a true expression and full knowledge of his field, enabling the pursuit of careers in the opera companies both in the United States and abroad. Outstanding artists will participate in every capacity as teachers and performers. Practical and theoretical courses will provide each singer with an authoritative familiarity of contemporary trends in opera.

**Master Classes**

Master Classes, which are available to undergraduates as well as post-graduates, will feature guest artists and teachers, who are specialists in the various operatic repertory and who will present their knowledge and experience in intimate, seminar settings.

**Graduate Studies**

Information on graduate studies in opera may be found on page 14.

**Ensemble Organizations**

Performance in both ensemble and solo settings is an integral part of the total educational structure at the Philadelphia Musical Academy. All students regardless of their degree objectives are expected to participate in ensembles throughout their residency. Ensemble activities provide the student with (1) a first-hand means of learning the great traditional repertoire as well as the challenging music of our own time, (2) the valuable experience of uniting individual talent into a cooperative musical whole, and (3) the opportunity of acquiring a "professional attitude" through actual public performance.

With these objectives in mind, the Academy maintains the following ensembles:

*Symphony Orchestra,* William Smith, conductor
*Symphonic Wind Ensemble,* Richard B. Castiglione, conductor
*Jazz Festival Band,* Evan Solot, conductor
*Jazz Lab Band,* Evan Solot, conductor
*PMA Chorus,* Lawrence Hoenig, conductor
PMA Chamber Choir, Lawrence Hoenig Conductor
*New Music Group,* Theodore Antoniou, conductor
*Concert Band,* Philip Travaline, conductor
*String Chamber Ensembles,* coached by Karen Tuttle, Charles Castleman, and Norman Carol.
*Wind Chamber Ensembles,* coached by Stevens Hewitt, Vincent Trombetta, Samuel Krauss, Glenn Dodson
*Percussion Ensemble,* coached by Michael Bookspan
*Classical Guitar Ensemble,* coached by Robert DiNardo and Peter Segal
*Harp Ensemble,* coached by Edna Phillips

## Undergraduate Core Curriculum

### 1st Year

*For All Students in First Two Years*

*Semester I*

| | | Sem. Hr |
|---|---|---|
| * | Major | 3 |
| ** | Basic Piano I (P101) | 1 |
| + | Theory I (T107) | 3 |
| | Musicianship Studies I (T103) | 3 |
| *** | Humanities I (LA101) | 3 |
| | Human Mind & The Arts I (LA111) | 3 |
| | Ensemble | 2 |
| | | 18 |

*Semester II*

| | | Sem Hr |
|---|---|---|
| | Major | 3 |
| | Basic Piano II (P102) | 1 |
| | Theory II (T108) | 3 |
| | Musicianship Studies II (T104) | 3 |
| | Humanities II (LA102) | 3 |
| ■ | Human Mind & The Arts II (LA112) | 3 |
| | Ensemble | 2 |
| | | 18 |

### 2nd Year

| | Sem. Hr. |
|---|---|
| Major | 3 |
| Basic Piano III (P103) | 1 |
| Theory III (T207) | 3 |
| Musicianship Studies III (T203) | 3 |
| Society & The Arts I (LA201) | 3 |
| The Arts in History I (LA211) | 3 |
| Ensemble | 2 |
| | 18□ |

| | Sem Hr |
|---|---|
| Major | 3 |
| Basic Piano IV (P104) | 1 |
| Theory IV (T208) | 3 |
| Musicianship Studies IV (T204) | 3 |
| ⋆ Society & The Arts II (LA202) | 3 |
| ○ The Arts in History II (LA212) | 3 |
| Ensemble | 2 |
| | 18 |

### Upper Division Examination

During the 4th semester of major study, each student must pass an Upper Division Examination in order to be able to continue, and to be recognized as a candidate for a degree or diploma in his/her major.

* Credit is based upon one hour private lesson per week. Majors in Conducting receive one class lesson per week. Majors in Composition take the Composition Class. Majors in Theory receive one hour private lesson per week.

** Not required of Keyboard Majors. Students must pass the Basic Piano proficiency test, normally given at the end of the 2nd year. If the student passes, he will be awarded 4 semester hour credits; if he fails, he will continue Basic Piano until such time as he passes the test. Each re-test requires the payment of the make-up exam fee.

*** Entering Freshmen who score below 450 on the SAT Verbal will enroll in LA005 Preparatory English (1 cr.).

\+ Qualified students may elect the Freshman-Sophomore Honors Theory Class, in which Theory (T107-108, T207-208) Music History (M301-302) and Orchestration (T317) are studied in an integrated fashion. The Honors Course is for 6 credit hours in each semester of the Freshman and Sophomore years. Students admitted into this program will take one less General Studies course (usually omitting LA 111-112 and LA 211-212) or may request to take these courses *over their regular roster of classes*. Students desiring to do the latter must first secure permission from the Dean.

■ Voice Majors will also take LA135 Italian (3-3cr.).

□ Voice Majors will add G251 Italian Diction for Singers (1cr.)

⋆ Voice Majors will also take LA235-236 German (3-3cr.)

○ Conducting Majors will elect any foreign language for 6 credits

In addition to the stated requirements, Organ Majors will take Organ Seminar (C005, 1 cr.) each semester. All students are required to participate in a major ensemble during each semester of full-time attendance (with the exception of the student teaching semester for students in the Double Degree program)
Keyboard majors may, if qualified, elect to sing in Chorus or play in Orchestra, New Music Group, Wind Ensemble, Concert Band, or Jazz Workshop. If this type of participation is not elected, the Keyboard major may concentrate in accompanying (by enrolling in X090 Piano Accompanying).

Curriculum requirements for all undergraduate majors will be found on pages 18-21

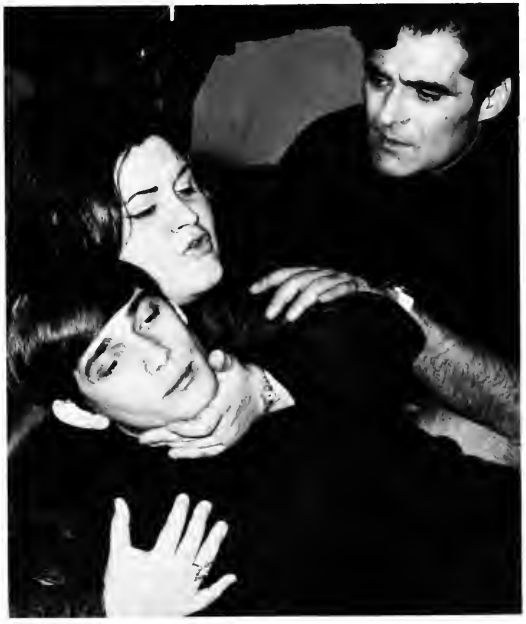
**33.** Evan Solot conducting a performance of a PMA Jazz Ensemble

**32.** Preparatory Division Students in the Class Piano Laboratory

**34.** Listening facilities in the Library include positions for 26 students.

**35.** Andrew Rudin teaches classes in Synthesizer Techniques.

**36.** Visiting Conducting Teacher Franco Ferrara supervises student conductor Jorge Carciofolo



**37** Opera Director Tito Capobianco directing students in the dramatic portrayal of their roles

**Double Degree Requirements:**

*Those that differ from information given elsewhere pertaining to specific majors:*

| | Sem. Hr |
|---|---|
| Human Mind and the Arts (LA 111 or LA112) | **3** |
| The Arts In History (LA211 *and* LA212) | **6** |

**Requirements for the Bachelor of Music Education Degree Which Represent Additions To or Subtractions From the Undergraduate Core Curriculum**

*Required of all students for the B.M.E. Degree:*

| | |
|---|---|
| Society and Education (GE331) | **3** |
| Child Psychology (GE332) | **3** |
| Educational Psychology (GE401) | **3** |
| Functional Piano (P201 and 202) | **2** |
| Elementary Conducting (G361) | **2** |
| Instrumental or Choral Conducting (G363 or 364) | **2** |
| Elementary and Secondary Teaching Techniques (E406) | **4** |
| Instrumental Laboratory Teaching (E326) | **1** |
| Vocal Laboratory Teaching (E328) | **1** |
| Student Teaching (E505) | **8** |
| Student Teaching Seminar (E515) | **1** |

*Required of students with:*

| | |
|---|---|
| Instrumental Emphasis | |
| String Class (E315) | **1** |
| Woodwind Class (E321) | **1** |
| Brass Class (E323) | **1** |
| Percussion Class (E324) | **1** |
| Voice Class (E322) | **1** |
| Vocal/General Emphasis | |
| Instrumental Techniques (E332) | **2** |
| Elementary Vocal Methods (E405) | **2** |
| One Instrumental Class (E315 or E321 or E323 or E324) | |

**Curriculum Requirements For Undergraduate Majors**

*Composition Major*
Bachelor of Music Degree

| | Sem. Hr. |
|---|---|
| 1. Applied Music: Composition, K101-102, K400* (3-3-3-3-3-3-3-3);** Recital, P101, P102, P103, P104, P201, P202, P203, P204 (1-1-1-1-1-1-1-1) | **24**<br>**8** |
| 2. Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| 3. Music History, Literature: M301, M302 (3-3) | **6** |
| 4. Other Music: T317, T318 (2-2) | **4** |
| 5. Music Electives: (6) | **6** |
| 6. Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| 7. General Studies: LA101, LA102 (3-3); LA111, LA112 (3-3); LA201, LA202 (3-3); LA211 or LA212 (3); LA311 or LA312 (3); LA401 or LA402 or LA405 or LA411 or LA412 (3); General Studies Elective (3) | **30** |
| | **130** |

Double Degree: Bachelor of Music—Bachelor of Music Education
See requirements for Bachelor of Music Education Degree on page 12

* Composition Majors begin their major study in small, seminar-type groups (Composition Class). As soon as the student makes significant progress, he is assigned to an instructor and receives weekly one-hour private composition lessons.

** The recital requirement for Composition Majors may be met by the public performance of original works either as an entire program or as parts of several programs. The student should confer with his major teacher and the Coördinator of the Theory Division early in his senior year to arrange recital performances.

**Curriculum Requirements For Undergraduate Majors continued**

*Conducting Major*
Bachelor of Music Degree

| | | Sem. Hr |
|---|---|---|
| 1. | Applied Music: Conducting G400 (3-3-3-3-3-3-3-3); Recital,* P101, P102, P103, P104 (1-1-1-1) | **28** |
| 2. | Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| 3 | Music History, Literature: M301, M302 (3-3) | **6** |
| 4 | Other Music. E315, E321, E322, E323, E324 (1-1-1-1-1-1); T317, T318 (2-2) | **9** |
| 5. | Music Electives: (8) | **8** |
| 6 | Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| 7. | General Studies: LA101, LA102 (3-3); LA111, LA112 (3-3); LA201, LA202 (3-3); LA211 or LA212 (3); LA311 or LA312 (3); LA401 or LA402 or LA405 or LA411 or LA412 (3); Foreign Language (3-3) | **33** |
| | | **136** |

Double Degree: Bachelor of Music—
Bachelor of Music Education
See Requirements for Bachelor of Music Education Degree on page 12

*Classical Guitar Major*
Bachelor of Music Degree

| | | Sem. Hr. |
|---|---|---|
| 1. | Applied Music: Guitar S450 (3-3-3-3-3-3-3-3); Recital; P101, P102, P103, P104 (1-1-1-1) | **28** |
| 2. | Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division. (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| 3 | Music History, Literature: M301, M302 (3-3) | **6** |
| 4 | Other Music: G361 (2); T317 (2); T225-226 (2-2); T327-328 (1-1) | **10** |
| 5. | Music Electives: (8) | **8** |
| 6 | Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| 7. | General Studies: LA101, LA102 (3-3), LA111, LA112 (3-3); LA201, LA202 (3-3); LA211 or LA212 (3); LA311 or LA312 (3); LA405 or LA406 (3), General Studies Elective (3) | **30** |
| | | **134** |

Double Degree: Bachelor of Music—
Bachelor of Music Education
See Requirements for Bachelor of Music Education Degree on page 12

*Instrumental Majors*
Bachelor of Music Degree
French Horn, Trumpet, Trombone, Euphonium * Tuba
Flute, Oboe, Clarinet, Bassoon, Saxophone
Harp
Violin, Viola, Cello, Double Bass
Percussion

| | Sem. Hr |
|---|---|
| Applied Music: Major (3-3-3-3-3-3-3-3), Recital; P101, P102, P103, P104 (1-1-1-1) | **28** |
| Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division. (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| Music History, Literature. M301, M302 (3-3) | **6** |
| Other Music. G361, G362, T317 (2-2-2), String Majors add E361, E362 (1-1) | **6-8** |
| Music Electives: (8) String Majors delete 2 hours of music electives | **6-8** |
| Major Ensemble. (2-2-2-2-2-2-2-2) Required each semester | **16** |
| General Studies: LA101, LA102 (3-3), LA111, LA112 (3-3); LA201, LA202 (3-3), LA211 or LA212 (3); LA311 or LA312 (3); LA405 or LA406 (3); General Studies Elective (3) | **30** |
| | **128-132** |

Double Degree: Bachelor of Music—
Bachelor of Music Education
See requirements for Bachelor of Music Education Degree on page 12

* Students majoring in Euphonium (Baritone Horn) will also be required to take a minimum of 2 years of trombone or tuba equivalent to the first two years of college major study on the secondary instrument. This secondary instrumental study will be with the student's Euphonium teacher and will complement, not replace, his major study. Students will be required to perform on trombone or tuba as part of their jury examinations and Senior Recital.

**Curriculum Requirements For Undergraduate Majors continued**

*Organ Major*
Bachelor of Music Degree

| | Sem. Hr. |
|---|---|
| 1. Applied Music: Organ Q400 (3-3-3-3-3-3-3-3); Recital | **24** |
| 2. Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| 3. Music History, Literature: M301, M302 (3-3) | **6** |
| 4. Other Music: C001-002, C003-004, C005-006, C007-008 (1-1-1-1-1-1-1-1); E322 (1); G361, G364 (2-2); T307, T308 (2-2); T317 (2) | **15** |
| 5. Music Electives: (6) | **6** |
| 6. Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| 7. General Studies: LA101, LA102 (3-3); LA111, LA112 (3-3); LA201, LA202 (3-3); LA211 or LA212 (3); LA311 or LA312 (3); LA401 or LA402 or LA405 or LA411 or LA412 (3); General Studies Elective (3) | **30** |
| | **137** |

Double Degree: Bachelor of Music—Bachelor of Music Education

See Requirements for Bachelor of Music Education Degree on page 12

*Piano or Harpsichord Major*
Bachelor of Music Degree

| | Sem. Hr. |
|---|---|
| 1. Applied Music: Major (3-3-3-3-3-3-3-3); Recital | **24** |
| 2. Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division. (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| 3. Music History, Literature: M301, M302 (3-3); M451, M452 (2-2)* | **10** |
| 4. Other Music: E341, E342 (1-1)*; T307, T308, T317 (2-2-2) | **8** |
| 5. Music Electives: (6) | **6** |
| 6. Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| 7. General Studies: LA101, LA102 (3-3), LA111, LA112 (3-3); LA201, LA202 (3-3); LA211 or LA212 (3); LA311 or LA312 (3); LA401 or LA402 or LA405 or LA411 or LA412 (3); General Studies Elective (3) | **30** |
| | **130** |

Double Degree: Bachelor of Music—Bachelor of Music Education

See Requirements for Bachelor of Music Education Degree on page 12

* M451, M452, E241 and E342 are deleted for Harpsichord Majors and are replaced by Continuo Playing G381, G382, G481, G482 (1-1-1-1) and Music Elective (2).

*Theory Major*
Bachelor of Music Degree

| | Sem. Hr. |
|---|---|
| Theory Major: T400 (3-3-3-3-3-3-3-3) | **24** |
| Applied Music: P101, P102, P103, P104, P201, P202, P203, P204 (1-1-1-1-1-1-1-1) | **8** |
| Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| Music History, Literature: M301, M302 (3-3) | **6** |
| Other Music: T317, T318 (2-2); Theory Pedagogy: E482 (2) | **6** |
| Music Electives: (9) | **9** |
| Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| General Studies: LA101, LA102 (3-3); LA111, LA112 (3-3); LA201, LA202 (3-3); LA211 or LA212 (3); LA311 or LA312 (3); LA401 or LA402 or LA405 or LA411 or LA412 (3); General Studies Elective (3) | **30** |
| | **135** |

Double Degree: Bachelor of Music—Bachelor of Music Education

See Requirements for Bachelor of Music Education Degree on page 12

**Curriculum Requirements For Undergraduate Majors continued**

*Voice Major*
Bachelor of Music Degree

| | | Sem. Hr. |
|---|---|---|
| 1. | Applied Music: Voice V400 (3-3-3-3-3-3-3-3); Junior Half Recital; Senior Recital; P101, P102, P103, P104 (1-1-1-1) | **28** |
| 2. | Musicianship Studies: T103, T104, T203, T204, T303, T304 (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3); 6 credit hours to be arranged by the Theory Division | **36** |
| 3. | Music History, Literature: M301, M302, (3-3) | **6** |
| 4. | Other Music: G361 (2); G251, G252, G351, G352 (1-1-1-1); E361, E362 (1-1); T317 (2) | **10** |
| 5 | Music Electives: (6) | **6** |
| 6. | Major Ensemble: (2-2-2-2-2-2-2-2) Required each semester | **16** |
| 7. | General Studies: LA101, LA102 (3-3); LA111, or LA112 (3); LA135-136 (3-3); LA235-236 (3-3); LA335-336 (3-3); LA201 or LA202 or LA311 or LA312 (3); LA211 or LA212 (3); LA401 or LA402 or LA405 or LA406 or LA411 or LA412 or M443 or M444 (3) | **36** |
| | | **138** |

Double Degree: Bachelor of Music—
Bachelor of Music Education

See Requirements for Bachelor of Music Degree on page 12

*Opera Major**
Bachelor of Music Degree

| | Sem. Hr. |
|---|---|
| Applied Music: Voice V400 (3-3-3-3-2-2-2-2); Recital:□ P101, P102, P103, P104 (1-1-1-1); R321, R322, R421 R422 (1-1-1-1)** | **28** |
| Musicianship Studies: T103, T104, T203, T204, T303, T304, 6 credit hours to be arranged by the Theory Division (3-3-3-3-3-3); Theory: T107, T108, T207, T208 (3-3-3-3) | **36** |
| Music History, Literature: M301, M302 (3-3) | **6** |
| Other Music: G251, G252, G351, G352 (1-1-1-1); R317, R318, R417, R418 (1-1-1-1); R327, R328, R427, R428 (1-1-1-1); R307, R308, R407, R408 (1-1-1-1),R301, R302 (1-1); R303, R304 (1-1); R309, R310, R409, R410 (1-1-1-1); R331, R332 (1-1); T317 (2) | **28** |
| Music Electives: (1) | **1** |
| Major Ensemble: X040 (2-2-2-2)*** | **8** |
| General Studies: LA101, LA102 (3-3); LA111 or LA112 (3); LA135 (5); LA235 (5); LA335 (5); LA201 or LA202 (3); LA211 or LA212 (3); LA401 or LA402 or LA405 or LA411 or LA412 (3) | **33** |
| | **140** |

Double Degree: Bachelor of Music—
Bachelor of Music Education

See Requirements for Bachelor of Music Education Degree on page 12

* Admission to the Opera Major program is based on special audition in Sophomore year, page 18.

** Coaching only during student's last two years.

*** Ensemble requirement for third and fourth year satisfied by production work related to Coaching, Staging, and Acting courses

□ Recital requirement met by participation in productions of the Philadelphia Musical Theatre

## Graduate Division

The Master of Music program at the Philadelphia Musical Academy is a unique approach to the study of music. Predicated on the belief in the maturing music student's need to effectively combine professional training in performance with expanded understandings of the arts—liberal and fine—the graduate program provides a distinctive format for the integration of intellectual and artistic activities in a cultural setting unsurpassed in the United States.

Realizing that not all graduate students possess identical needs and abilities, either in mastering their main area of performance or in developing broad understandings of humanities and the arts, the Academy will design each student's program of studies according to his own needs and qualifications. An integral consideration in this planning is the belief that a graduate student is capable, in large measure, of directing his own learning experiences. With minimal guidance from his counselor and in consultation with his Graduate Committee, the graduate student should be able to outline his own course of study, utilizing the facilities and staff of the Academy and drawing heavily upon the rich and varied resources available to him in the Philadelphia metropolitan area. As a young professional musician, the graduate student should be capable of establishing profitable relationships with the superior musicians, artists, and teachers of the PMA community.

## Majors in Composition Conducting Performance

It is expected, therefore, that the graduate of the master's program will exhibit a high degree of mastery in applied music, composition, or conducting, an integrated knowledge of music and the society in which it exists, and the ability to function productively as a social being in that society.

All programs involve a considerable amount of self-directed and independent work in both the major and seminar areas. Students who do not have a personal commitment to such a program, or who are not willing to make a serious attempt to participate in their own program planning, selection of projects and activities and self evaluation, will not be admitted to the program.

The Director of Graduate Studies is the principal advisor to all graduate students.

**Master of Music Curriculum**

The curriculum for the Master of Music degree includes majors in performance (voice, organ, piano, violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, tuba, harp and percussion), composition, and conducting. The degree comprises three principal areas of study:

1. *Major,* (6-6 semester hours)
   Each student will receive at least one private lesson per week in his major. In addition, he will be expected to devote time to literature and pedagogy related to his major under the direct supervision of his major teacher. Minimum of two semesters required.

2. *GX000 Ensemble*, (3-3 semester hours)
   Each student will participate in ensemble activities that relate to his career and study aspirations and to his applied music proficiency. Majors in keyboard instruments will work in accompanying and/or chamber music situations. Voice majors will participate in chorus, opera workshop, or chamber vocal music groups. String, wind, and percussion players will participate in the Academy's orchestra, wind ensemble, jazz, or chamber music ensembles. Composition students will work with ensembles for which their compositions are written. Conducting majors will coach and rehearse various types and sized student ensembles. Minimum of two semesters required.*

3. *GS501-GS502 Graduate Seminar*, (6-6 semester hours)
   The students in the seminar with the faculty members involved may decide at the beginning of each unit in which direction the seminar might move. Students and faculty might operate as a single unit, in smaller groups, or individually. Activities range from formal class sessions, lectures, group discussions, tutorials, master classes, and performances to attendance at concerts, exhibits, demonstrations, and field trips. Thus, the seminar is not locked into examining a pre-determined body of knowledge or concepts; instead it is free to grow in the direction which best serves the needs of its individual constituents. Students will be required to sign educational contracts, which will then become their individual seminar requirement. Two semesters required.

* Each student is required to participate in ensemble activities each semester of his residency for the degree.

***Graduate Division Majors in Opera Conducting***

***Opera Singing***

***Opera Directing***

Graduate programs in opera studies are available for exceptionally talented young singers, conductors, and directors. Qualified students may apply for admission to one of three curricula: Master of Music in Opera Singing, Master of Music in Opera Conducting, Master of Fine Arts in Opera Directing.

Applicants holding a bachelor's degree, or its equivalent, from an accredited institution are eligible for admission to any of the graduate opera major programs, provided the special background requirements for the particular major are satisfied. (In exceptional cases, qualified applicants not holding undergraduate degrees will be considered for admission. Upon completion of the prescribed course, such students will receive a certificate. If qualified, they may pursue additional training and may eventually be awarded a graduate degree.) Applicants should submit official transcripts from all undergraduate schools attended, along with a completed application and the $25.00 application fee. They must include in their application a statement of purpose, elaborating on their choice of an opera career. Applicants for singing or conducting majors must audition in person in Philadelphia. Students applying for the directing major must take an oral examination covering literature and general aptitude for stage direction, also in Philadelphia. Advanced standing and credit are granted on the basis of prior experience and individual examination.

A student, whose musical or theatrical background and ability qualify him for graduate study but whose academic background may be inadequate, may be accepted into the opera program as a Certificate Student. Such students will receive the same training as Masters Program candidates. At the end of a certificate student's second year, he may apply to continue his training by working in the program for one additional year and may then qualify for the graduate degree. This application will be reviewed by the opera faculty with final approval by the Dean of the Faculty.

***Admissions***

***Degree Students***

***Certificate Students***

***Special Students***

***Graduate Degree Programs in Opera***

The Academy accepts each year a limited number of applicants who wish to study for a limited time in the field of their preference. This may be either on a full-time or part-time basis. They are accepted as Special Students, not working for a degree or certificate. If qualified, however, they may later apply for acceptance in the Degree or Certificate Program.

All students accepted for opera studies on the graduate level must complete a core of basic courses in addition to specific requirements depending on the degree sought.

**Core Curriculum**

Core Curriculum, required of all Opera Majors

| | | Sem. Hr. |
|---|---|---|
| R501, R502, R601, R602 | History of Opera (1-1-1-1) | **4** |
| R503, R504 | History of the Theatre (1-1) | **2** |
| R511, R512 | Culture in Western Civilization (1-1) | **2** |
| R537, R538 | Fencing (1½-1½) | **3** |
| R409, R510, R609, R610 | Dramatic and Musical Analysis of Scores (1-1-1-1) | **4** |
| R625 | Opera Production* (2-2-2-2) | **8** |
| R305, R306, R505, R506 | Italian for Opera Singers (2-2) | **4** |
| R405, R406, R605, R606 | French for Opera Singers (1-1) | **2** |
| | Total: | **29** |

* Crew work will be required for all students as part of their production requirements.

**MM in Opera Singing**

The Master of Music Degree in Opera Singing is designed to train young vocalists in all the crafts required of a professional singer and to develop their singing-acting potential and role versatility to the fullest extent. Training covers various styles with considerable emphasis given to voice, musicianship and acting technique.

Prerequisite: Bachelor of Music in Voice or equivalent

Major Curriculum in Opera Singing

| | | Sem. Hr. |
|---|---|---|
| V500 | Voice (2-2-2-2) | **8** |
| R521, R522, R621, R622 | Music Preparation (1-1-1-1) | **4** |
| R517, R518, R617, R618 | Acting (1-1-1-1) | **4** |
| R527, R528, R627, R628 | Staging (2-2-2-2) | **8** |
| R507, R508 | Body Movement (1-1) | **2** |
| R531, R532 | Make-up (1½-1½) | **3** |
| | Opera Elective (1-1) | **2** |
| GX030 | Opera Chorus and Ensemble (2-2-2-2) | **8** |
| | Core Curriculum | **29** |
| | Total: | **68** |

**MM in Opera Conducting**

Opera Conducting demands more than musical talent; it requires a knowledge of dramatic techniques and musical theatre to make this talent effective in opera. The technique can only be learned and fortified by practical work in the field. The program at PMA provides this opportunity under internationally known conductors and teachers.

Prerequisites: Bachelor of Music or equivalent.
Advanced piano technique.
At least one year's study of a string instrument.

Major Curriculum in Opera Conducting

| | | Sem. Hr. |
|---|---|---|
| G600 | Advanced Conducting Technique (3-3-3-3) | **12** |
| R551, R552, R651, R652 | Coaching of Opera Singers (1-1-1-1) | **4** |
| R561, R562, R661, R662 | Conducting Ensembles and Stage Rehearsals (1-1-1-1) | **4** |
| T517, T518 | Advanced Orchestration (2-2) | **4** |
| R550 | Conducting Contemporary Opera (2) | **2** |
| R570 | Problems of Collaboration (2) | **2** |
| K515 | Electronic Synthesizer Techniques (3) | **3** |
| G564 | Advanced Choral Conducting (2) | **2** |
| E522 | Vocal Techniques (2) | **2** |
| K501 | Techniques of Composition (3) | **3** |
| | Core Curriculum | **29** |
| | Total: | **67** |

**MFA in Opera Directing**

**Graduation Requirements**

As a basis for work in this field, it is suggested that the entering student provide himself with general background in the humanities, with special emphasis on the history of art, music history and literature, together with some knowledge of psychology, sociology and philosophy. He should also have some prior training and experience in acting and directing. The director must know the symbols, vocabulary, and possibilities, as well as limitations, of these various disciplines. His ultimate responsibility will be to synthesize these disparate elements in the opera. Primary emphasis will be placed on his facility in understanding and working with singers.

Prerequisites: Bachelor of Fine Arts, Bachelor of Arts, Bachelor of Music or equivalent.

Major Curriculum in Opera Directing

| | | Sem. Hr. |
|---|---|---|
| R571, R572, R671, R672 | Principles and Practice of Opera Direction (3-3-3-3) | **12** |
| R573, R574, R673, R674 | Dramatic Literature: Analysis and Criticism (2-2-2-2) | **8** |
| R517, R518, R617, R618 | Acting (1-1-1-1) | **4** |
| R527, R528, R627, R628 | Staging (1-1-1-1) | **4** |
| R507, R508, R607, R608 | Body Movement (1-1-1-1) | **4** |
| R531, R532 | Make-up (1½-1½) | **3** |
| J100 | Ballet & Modern Dance (1-1) | **2** |
| R570 | Problems of Collaboration (2) | **2** |
| R580 | Production Administration (2) | **2** |
| | Core Curriculum | **29** |
| | Total: | **70** |

The requirement for the graduate degree with majors in Opera Singing, Conducting, or Directing is 67-70 semester hours. Course requirements for the degree usually take two years (four semesters) of full-time study. When the student must take deficiency courses, however, or must work part-time, he should expect to take longer than two years to complete the degree.

All students are required to participate in Opera Production each semester of residence either as crew or performers. Preparation and actual performance in at least two major roles is
euuired of majors in Opera Singing. Majors in Opera Conducting are required to prepare at least two complete operas, one of which will be a public performance. Majors in Opera Directing are required to prepare at least two operas, one of which will be a public performance.

## Courses of Instruction

### I. Music

### Organ Music

C001-002 *Organ Seminar I-II* (1-1 cr.)

C003-004 *Organ Seminar III-IV* (1-1 cr.)
One hour weekly class. Required for all organ majors. Freshman and Sophomore years. Basic organ playing techniques, survey of organ repertory, techniques of church service playing—hymns, anthems, solos, modulation, service repertory. Student performances of current repertory.

C005-006 *Organ Seminar V-VI* (1-1 cr.)

C007-008 *Organ Seminar VII-VIII* (1-1 cr.)
One hour weekly class. Required for all organ majors. Junior and Senior years. Survey of choral literature, for choirs of all ages and sizes. Advanced service playing, open score reading, console conducting, oratorio accompaniment, transposition. Improvisation. Church music philosophy, organization and administration. Organ design.

E315 *String Class* (1 cr.)
Class instruction in violin, viola, cello, and double bass, with emphasis on the development of performing skills, attention given to teaching methods of correct position, bowing, tone production, intonation, etc.

E321 *Woodwind Class* (1 cr.)
Class instruction in woodwind instruments, with emphasis on the development of performing skills. Requires demonstration of technical competence on two instruments chosen for special emphasis. Attention given to teaching methods.

E322 *Voice Class* (1 cr.)
Class instruction in voice theory and production. The physiology of the voice is studied, with reference to principles of choral singing. The special problems of the adolescent voice are considered. Required of all B.M.E. instrumental emphasis students who reached Upper Division status with or after Fall semester 1974

E323 *Brass Class* (1 cr.)
Class instruction in brass instruments, with emphasis on the development of performing skills. Requires demonstration of technical competence on two instruments chosen for special emphasis. Attention given to teaching methods.

### Music Education and Pedagogy

E324 *Percussion Class* (1 cr.)
Class instruction in percussion instruments, with emphasis on the development of performing skills. All principal percussion instruments are studied, with attention given to teaching methods.

E326 *Instrumental Laboratory Teaching* (1 cr.)
Observation and teaching in the field. Minimum of one service per week. Schedule to be negotiated between student and coöperating teacher/institution. Evaluations at mid-term and at end of term. Can be taken either semester. Required of all B.M.E. students.

E328 *Vocal Laboratory Teaching* (1 cr.)
Observation and teaching in the field. Minimum of one service per week. Schedule to be negotiated between student and coöperating teacher/institution. Evaluations at mid-term and at end of term. Can be taken either semester. Required of all B.M.E. students.

E332 *Instrumental Techniques* (2 cr.)
Designed to give an introduction to the instruments belonging to the string, woodwind, brass, and percussion families. The vocal major will become acquainted with the philosophy of class instrumental teaching and the organization of an instrumental music program in the public schools. Students will be required to play instruments from each family and will receive a minimum of ½ hour of private tutoring each week. Required for vocal-general emphasis students.

E341-342 *Piano Pedagogy I-II* (1-1 cr.)
A course in piano teaching, embracing an understanding of the human anatomy, and psychological and physiological factors applied to the understanding of the student's particular talent and equipment. Principles of good teaching, practice schemes, tone production, use of pedals, memory work, repertory.

E441-442 *Piano Pedagogy III-IV* (1-1 cr.)
A continuation of Piano Pedagogy E341-342.

E351-352 *Voice Pedagogy I-II* (1-1 cr.)
An investigation of various methods of voice instruction, including physiological and psychological approaches.

**Courses of Instruction (Continued)**

E451-452 *Voice Pedagogy III-IV* (1-1 cr.)
A continuation of Voice Pedagogy E351-352

E361-362 *String Pedagogy I-II* (1-1 cr.)
Based on certain general principles which apply equally to all string instruments, this course aims to acquaint the student with the physical, mental, and aesthetic factors involved in string teaching. Various methods and materials are studied, common faults and their corrections are explained, and repertory-building is considered.

E461-462 *String Pedagogy III-IV* (1-1 cr.)
A continuation of E361-362

**Diction, Conducting and Techniques**

E405 *Elementary Vocal methods* (2 cr.)
Designed to develop skill in organizing and leading an elementary classroom program. Special emphasis is placed on recent innovative ideas, including those of Carl Orff, Zoltan Kodaly, the Manhattanville Project, and others. Students will be expected to show minimum ability at the keyboard and with their voice upon entering the course. Required for vocal-general emphasis students.

E406 *Elementary and Secondary Teaching Techniques* (4 cr.)
Exploration and implementation of teaching strategies with the goal of developing a personal, individual style. Emphasis on imagination and the application of musicianship and originality to the classroom. Many opportunities will be organized for actual classroom teaching in the field and at P.M.A. Required of all B.M.E. students. Given each Fall semester.

E472 *Organ Pedagogy* (2 cr.)
Methods and materials for teaching organ; observation and demonstration of teaching required; organ design.

E482 *Theory Pedagogy* (3 cr.)
A course designed to give the student an understanding of methods currently used in teaching theory fundamentals, ear training, analysis, composition, and improvisation, along with the development and testing of new pedagogical techniques in these areas. Time will also be devoted to actual supervised teaching.

E505 *Student Teaching* (8 cr.)
Supervised full-time teaching in assigned elementary and or secondary schools. Must be taken concurrently with Practicum E515.

E515 *Practicum in Student Teaching* (1 cr.)
Analytical and diagnostic approach to problems of public school music teaching. Must be taken concurrently with Student Teaching E505.

E525 *Audio-Visual Seminar* (1 cr.)
An examination of the uses of audio-visual aids in public school music teaching. Involves practical instruction in the use and manipulation of audio-visual equipment.

G251 *Italian Diction for Singers* (1 cr.)
A study of the fundamentals of Italian phonetics, articulation, and pronunciation as applied to vocal literature. Prerequisite or concurrent Italian LA135-136.

G252 *German Diction for Singers* (1 cr.)
A study of the fundamentals of German phonetics, articulation, and pronunciation as applied to vocal literature. Prerequisite or concurrent: German LA1235-236.

G351 *English Diction for Singers* (1 cr.)
A practical course in English language diction dealing mainly with the correct formation and projection of vowels and consonants in singing. Involves drill in characteristic sounds of the English language and the preparation of simple English songs for performance in class. Prerequisite: Junior standing or consent of the instructor.

G352 *French Diction for Singers* (1 cr.)
A study of the fundamentals of French phonetics, articulation, and pronunciation as applied to vocal literature. Prerequisite or concurrent: French LA335-336.

G400 *Conducting I-II-III-IV* (3-3-3-3 cr.)
V-VI-VII-VIII (3-3-3-3 cr.)

G500 *Conducting IX-X* (6-6 cr.)
Private or semi-private instruction in Conducting for Conducting Majors only. The student chooses a concentration in either instrumental or choral conducting.

**Courses of Instruction (Continued)**

G361 *Elementary Conducting* (2 cr.)
An introduction to the basic fundamentals of conducting, including baton technique, score preparation, style and interpretation and rehearsal techniques.

G362 *Instrumental Conducting* (2 cr.)
A continuation of Conducting G361 with special emphasis on the problems and techniques of orchestral conducting. Prerequisite: Conducting G361 or consent of the instructor.

G364 *Choral Conducting* (2 cr.)
A continuation of Conducting G361, with special emphasis on the problems and techniques of choral conducting. Prerequisites: Conducting G361 or consent of the instructor.

G371-372 *Accompanying I-II* (2-2 cr.)
A practical course in the art of accompanying both vocalists and instrumentalists. Admission to the course is determined by the chairman of the piano department in consultation with the pupil's private teacher. Prerequisite: sophomore, junior, or senior standing.

G471-472 *Advanced Accompanying I-II* (1-1 cr.)
For junior and senior voice and piano majors, the course emphasizes the mutual responsibilities of the vocalist and pianist in performance through class study and actual performance of vocal-piano literature.

**Graduate Seminar**

G381-382 *Continuo Playing I-II* (1-1 cr.)
Fundamentals of Baroque practice in continuo playing, with emphasis on the development of skill in reading figured bass and improvisation. Required of all Harpsichord Majors.

G481-482 *Continuo Playing III-IV* (1-1 cr.)
A continuation of Continuo Playing G381-382, including practical work in executing improvised cadenzas and ornamentation. Required of all Harpsichord Majors. Prerequisite: Continuo Playing G381-382.

**Dance**

G491-492 *Keyboard Improvisation I-II* (1-1 cr.)
Private work, primarily for Organ Majors, in the application of improvisation to the church service. Consideration is given to introductions, bridges, codas, and concert improvisation. Prerequisite: Consent of major teacher

**General Education**

GE331 *Society and Education* (3 cr.)
An examination of the role of education in society, its relation to the economic, social, political, and cultural life of a community or nation. These relationships are viewed with some historical perspective and in light of the contemporary settings and issues.

GE332 *Child Psychology* (3 cr.)
General principles. Influences on growth, sense perception, emotion. Memory development, imagination and creative activity.

GE401 *Educational Psychology* (3 cr.)
Psychology of learning and teaching processes. Personality as a function of education. Child development, individual differences, psychological adjustment related to education. Educational measurement

GE535 *Group Dynamics* (1 cr.)
Designed to aid the student in gaining insight into the group process, especially as it is expressed in the classroom. Through active participation in group dynamics, the student gains greater understanding into the teacher-learner relationship that tends to modify classroom experience. Students will take Group Dynamics concurrently with Student Teaching and Practicum.

GS501-502 *Graduate Seminar I-II* (6-6 cr.)
A flexibly structured study group, comprised of ten students and two faculty members. Each seminar group will plan its own areas of investigation and activities, which may include formal lecture, group discussion, concert attendance, museum visitation, etc. Each student will contract with the faculty leaders the specific areas of his individual study; evaluation and award of credit will occur upon completion of contractual agreements.

J100 *Contemporary Dance* (2 cr.)
Intermediate and advanced sections open, following group auditions, to students with sufficient previous training. Three hours technique and three hours production work will be scheduled weekly.

**Courses of Instruction (Continued)**

**Composition**

K001-002 *Composition Seminar I-II* (½-½ cr.)

K003-004 *Composition Seminar III-IV* (½-½ cr.)

K005-006 *Composition Seminar V-VI* (½-½ cr.)

K007-008 *Composition Seminar VII-VIII* (½-½ cr.)
Attention is focused on 20th century compositional techniques. Selected works are critically analyzed, and compositions of the attending student composers are played and discussed. Required for all composition and theory majors in each semester of full-time study.

K101-102 *Composition Class I-II* (3-3 cr.)
Analysis of 20th-century works, and composition of short pieces in various contemporary styles. Required for Freshman composition majors; available as an elective for other majors with permission of instructor.

K303 *Advanced Improvisation* (3 cr.)
A course open to all students who wish to go further into the study of chance, aleatoric, and indeterminate music than that afforded in creative studies classes. Students are asked to compose and perform chance pieces and to study the music of composers who use aleatoric procedures.

K400 *Composition III-IV, V-VI, VII-VIII* (3-3, 3-3, 3-3 cr.)
Private study for composition majors. Prerequisite: K101-102 or the equivalent.

K500 *Composition IX-X* (6-6 cr.)
Private instruction in Composition for Composition Majors only.

**Courses of Instruction: General Studies**

K415 *Synthesizer Techniques* (3 cr.)
An introduction to basic synthesizer techniques, the history and literature of electronic music composition, problems of notation and basic acoustics. Students will have access to the Academy's synthesizer in the Electronic Music Laboratory.

K425 *Principles of Electronic Composition I* (3 cr.)
A continuation of K415, Synthesizer Techniques, which is a prerequisite; this is an advanced course in electronic composition. Second prerequisite: approval of Director of Electronic Studio.

K435 *Electronic Composition II* (3 cr.)
A continuation of K425. Election of this course requires approval in advance by the Department.

LA005 *Preparatory English* (1 cr.)
This course is prerequisite to all other general studies courses and is concerned with enabling the student to reach a verbal capacity adequate to the demands of the other courses. (Required of those entering Freshmen who score below 450 on the SAT Verbal.) Work demonstrating exceptional progress may be granted extra course-credits at the instructor's discretion.

LA101-102 *Humanities I-II* (3-3 cr.)
An interdisciplinary exploration of seminal themes in our cultural history through reading, writing and discussion. Students are encouraged to express their perceptions in more than one medium. Themes included: 1973-74 Myth and Legend. Background to the Arts; The Image of the Artist. Four Views of Man in Literature and Music; Man in the Theater.

LA111-112 *Human Mind and the Arts I-II* (3-3 cr.)
An introduction to psychology stressing the personality and problems of creative and performing artists.
I. Focuses on individual psychology: emotions, motivation and learning, personality.
II. Stresses auditory perception, creativity, abnormal personality, and social psychology.

LA201-202 *Society and the Arts I-II* (3-3 cr.)
An introduction to the methods and concerns of the social sciences, with an emphasis on the significance of these disciplines to the performing arts. Topics to be explored include sociology and student life, sociology as a mirror of man, human anatomy and expansiveness, futurology.

LA211-212 *The Arts in History I-II* (3-3 cr.)
A study of history which puts cultural artifacts—literature, visual arts, music—at the center of attention.
I. Antiquity to Age of Faith.
II. Renaissance to Present.

LA311-312 *The Physical World and the Arts I-II* (3-3 cr.)
I. Quantitative methods for musicians: theory of games, chance, random events, theory of probability, information theory.
II. Introduction to physical sciences: an introduction to selected disciplines, including physics of sound and light and experimental psychology.

**Courses of Instruction (Continued)**

LA401-402 *Humanities III-IV* (3-3 cr.) (Senior Seminars)

LA405-406 *Humanities V-VI* (3-3 cr.)
A continuation of LA101-102, Humanities on the Upper Division Level.
Themes included, 1972-73
III. Form in Cinema and Theatre: Realism to Expressionism.
IV. Form in Cinema and Theatre: Poetic Drama to Absurdism.
V.-VI. The performing Artist in Contemporary American Society: His Problems and Prospects.

LA411-412 *Senior Colloquium In Humanities I-II* (3 or 6-3 or 6 cr.)
A course designed around the interests of students with emphasis upon individual projects. Credit varies with level of work undertaken. Admission by faculty recommendation and invitation with enrollment limited to 12 students

**Foreign Languages**

(Foreign Language Study is included primarily for voice majors, but may be elected by all other students. Classes meet four times a week, with an additional hour of tape listening. Because continuous exposure to the language at the elementary level is essential to progress, an excess of eight cuts may be grounds for dismissal from the course.)

LA135-136 *Italian I-II* (3-3 cr.)
An introduction to Italian with particular stress on pronunciation and the spoken language.

LA235-236 *German I-II* (3-3 cr.)
An introduction to German with particular stress on pronunciation and the spoken language.

LA335-336 *French I-II* (3-3 cr.)
An introduction to French with particular stress on pronunciation and the spoken language.

**Music History and Literature**

M203-204 *History of Jazz I-II* (3-3 cr.)
A study of the origins and development of jazz as well as its manifestations in folk, rock and "pop" music.

M301-302 *Music History I-II* (3-3 cr.)
A survey of history of music from early Christian times to the present. Music History M301 covers the period up to 1750, Music History M302, from 1750 through the twentieth century. Music History M301 is not a prerequisite to Music History M302

M310 *Performance & Practice of New Music* (2 or 3 cr.)
The study of contemporary music through lecture, performance and analysis, using the New Music Group as the performing ensemble. For admission as performer only, enroll in X910. Credit possibilities: 2 credits, performance participation only or lecture-analysis attendance only. 3 credits, performance participation plus lecture-analysis attendance.

M311 *Masterpieces of Operatic Literature* (3 cr.)
An examination of operatic works, largely from the standard repertory, and a closer study of five great operas: Don Giovanni, Rigoletto, Tristan and Isolde, and Wozzek. Three papers and attendance at specified operatic performances are required.

M319 *Medieval-Renaissance Music* (3 cr.)
A survey of the literature and styles of Medieval and Renaissance music. Representative works will be performed and analyzed in class by teacher and students. Outside listening and reading also required.

M320 *Chamber Music–Performance and Analysis* (3 cr.)
A course open to all students who wish to both perform and analyze works from the chamber music literature. Students will elect to prepare specific chamber works for performance, which will also be analyzed and discussed in class.

M321-322 *J. S. Bach I-II* (3 cr.)
Bach's works surveyed and analyzed, with particular attention given to the organ works and cantatas. Aspects of Bach scholarship are treated such as source materials, reference tools, editions, problems of interpretation and performance. Papers are required on instrumental work, organ chorale prelude, and cantata.

M323 *Classical Music* (3 cr.)
A course concerned with composers from the Mannheim School through Haydn, Mozart, Beethoven and Schubert. The literature covered includes the dramatic, symphonic, chamber music and solo works of these composers.

**Courses of Instruction (Continued)**

**Music History and Literature**

M330 *Lieder-Performance and Analysis* (3 cr.)
A course involving the analysis and performance of standard and contemporary works for voice and piano. Open to all majors, not just voice students.

M332 *History of Sacred Music* (3 cr.)
A survey of the sacred music of all periods beginning with medieval plainsong and progressing through twentieth century sacred literature. Forms discussed are the motet, mass, chorale, psalm, cantata, passion, and oratorio.

M341-342 *Vocal Literature I-II* (1-1 cr.)
A study of German Lieder with emphasis upon the interrelation of poetic text, vocal line, and instrumental part, and upon the stylistic and technical demands of the music. Prerequisite: German LA235-236.

M441-442 *Vocal Literature III-IV* (1-1 cr.)
A study of the French vocal repertory with emphasis upon stylistic demands and interpretation. Prerequisite: French LA335-336.

M401 *Twentieth Century Music I* (3 cr.)
Music from 1910 to 1945.
A study of the literature of the first half of the twentieth century with special emphasis on Stravinsky, Bartok, Hindemith, the early serialists, and the leaders of national schools.

M402 *Twentieth Century Music II* (3 cr.)
Music since 1945.
A study of musical literature since Webern, which includes movements toward total organization, chance and indeterminacy, musique concrète and electronic music, multi-media, and the music of the avant garde.

M421 *Symphonic Literature* (3 cr.)
A survey of symphonic literature from the eighteenth century to the present, dealing mainly with standard works. Assignments in listening and analysis.

M422 *Chamber Music Literature* (3 cr.)
A survey of chamber music literature from the Baroque to the present, dealing largely with the standard repertory. Assignments in listening and analysis.

M424 *Baroque Music* (3 cr.)
A study of the literature, composers, forms and harmonic practices of the Baroque Period. Figured bass realization and chorale harmonization are thoroughly covered.

M451-452 *Piano Literature I-II* (2-2 cr.)
A survey of keyboard literature of various periods and styles through performance and analysis.

M461 *Romantic Music* (3cr.)
A seminar concerning the origins and nature of Romanticism in music. A study of selected works reflecting a wide variety of musical thought and composition in the 19th century from an analytical and historical standpoint.

M462 *Late Romantic Music* (3cr.)
A survey of the works of Wagner, Richard Strauss, Mahler, Bruckner, Brahms, Debussy, and early Schoenberg, with special attention paid to stylistic developments from the early Romantic Period to the Twentieth Century as shown in the compositions of these late Romantic composers.

M464 *Wagner and the Ring Cycle* (3cr.)
An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging and symbolism.

M471 *Great Issues in Music* (3cr.)
An examination of a number of the classic controversial issues which have occurred throughout the history of music: Brahms versus Wagner, Stravinsky versus Schoenberg, etc.

M472 *Music Criticism* (3cr.)
An introduction to music criticism consisting of an inquiry into its philosophical and aesthetic basis, a review of the critical writings of Schumann, Berlioz, Wagner, Liszt, Hanslick, Newman, and Calvacoressi and a discussion of the role of the music critic and music criticism in contemporary society.

M496 *The String Quartets* (3cr.)
Analysis of the quartets with emphasis on the compositional techniques used by Beethoven. Harmony, melody, form, rhythm and meter, and thematic unity will be discussed in an integrated fashion.

**Courses of Instruction (Continued)**

M498 *Twentieth Century String Quartets* (3cr.) A survey of Twentieth Century string quartet literature with special emphasis given to the works of Bartok and Schoenberg.

**Piano Class Instruction**

P101-102 *Basic Piano I-II* (1-1 cr.) One one-hour period per week of class instruction. Elementary piano for non-piano majors with emphasis upon musicianship, music fundamentals, and technical skills.

P103-104 *Basic Piano III-IV* (1-1 cr.) Continuation of P101-102.

P201-202 *Functional Piano I-II* (1-1 cr.) One one-hour period per week of class instruction. The course is designed primarily for non-piano majors in the BM-BME curriculum and theory, composition, conducting, and voice majors who have successfully completed, or passed the proficiency examination for, Basic Piano. The subject matter to be covered is based on the special needs of the student and his curricular objectives.

P203-204 *Functional Piano III-IV* (1-1 cr.) Continuation of P201-202.

**Opera Studies Courses:**

R301-302 *History of Opera I-II* (1-1 cr.)**

R401-402 *History of Opera III-IV* (1-1 cr.)**

**Opera***

R501-502 *History of Opera I-II* (1-1 cr.)

R601-602 *History of Opera III-IV* (1-1 cr.) A chronological survey designed to provide understanding of opera in both its musical and dramatic content.

R303-304 *History of Theater I-II* (1-1 cr.)**

R503-504 *History of the Theater I-II* (1-1 cr.) A study of the development and trends of drama from the beginning to the present.

R307-308 *Body Movement I-II* (1-1 cr.)

R407-408 *Body Movement III-IV* (1-1 cr.)

R507-508 *Body Movement I-II* (1-1 cr.)

R607-608 *Body Movement III-IV* (1-1 cr.) Special physical exercises to develop, coördinate and prepare the singer to move in accordance with any period style.

R309-310 *Dramatic Analysis of Scores I-II* (1-1 cr.)

R409-410 *Dramatic Analysis of Scores III-IV* (1-1 cr.)

R509-510 *Dramatic Analysis of Scores I-II* (1-1 cr.)

R609-610 *Dramatic Analysis of Scores III-IV* (1-1 cr.) A study of major operatic scores with emphasis upon dramatic content and character development.

R311-312 *Culture in Western Civilization I-II* (1-1 cr.)

R511-512 *Culture in Western Civilization I-II* (1-1 cr.) A study of the culture of western civilization as reflected in the development of the musical theater.

R317-318 *Acting I-II* (1-1 cr.)

R417-418 *Acting III-IV* (1-1 cr.)

R517-518 *Acting I-II* (1-1 cr.)

R617-618 *Acting III-IV* (1-1 cr.) Intensive individual and group assignments to develop the capacity for expression and the creation and projecting of a character.

R321-322 *Music Preparation I-II*(1-1 cr.)

R421-422 *Music Preparation III-IV* (1-1 cr.)

R521-522 *Music Preparation I-II* (1-1 cr.)

R621-622 *Music Preparation III-IV* (1-1 cr.) Individual and ensemble coaching assigned to each student to learn roles and general operatic repertory.

* Enrollment in all courses in the Opera Division subject to approval by Mr. Capobianco.

** Available as music elective credits for all juniors and seniors.

**Courses of Instruction (Continued)**

R327-328 *Staging I-II* (1-1 cr.)

R427-428 *Staging III-IV* (1-1 cr.)

R527-528 *Staging I-II* (1-1 cr.)

R627-628 *Staging III-IV* (1-1 cr.)
Rehearsals in preparation for scheduled productions and studio performances of operatic scenes

R331-332 *Make-Up I-II* (1-1 cr.)

R531-532 *Make-Up* (1-1 cr.)
A practical course providing a comprehensive background in make-up technique. Included are the principles of make-up with emphasis upon character and historical make-ups found in the standard operatic repertory.

R337-338 *Fencing I-II* (1-1 cr.)

R537-538 *Fencing I-II* (1-1 cr.)
This course is intended to give opera students a general background in the science of swordsmanship, as well as an appreciation of the social usage of weapons in those eras associated with operas of the standard repertory.

R425 *Opera Production* (2 cr.)
R625 *Opera Production* (2 cr.)
Actual preparation and presentation of operatic works. Crew work will be required of all students as part of their production requirements. Course is repeated each semester of student's tenure at the Academy.

**Theory and Ear Training**

T100 *Preparatory Theory* (0 cr.)
A course in the fundamentals of music theory designed for students who have not met requirements for admission to the Theory Program. Does not carry college credit.

T103-104 *Musicianship Studies I-II* (3-3 cr.)

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T203-204 *Musicianship Studies III-IV* (3-3 cr.)

T303-304 *Musicianship Studies V-VI* (3-3 cr.)

T403-404 *Musicianship Studies VII-VIII* (2-2 cr.)
A study of the fundamentals of music designed to foster aural awareness of pitch and rhythmic materials. Fundamentals of theory are correlated with the tonal materials so that aural and intellectual skills reinforce each other.

T107-108 *Theory I-II* (3-3 cr.)
An integrated approach to theory with special emphasis on melodic and harmonic structure in music. Students will analyze works from all periods in order to determine salient elements of musical structure. Melodic and harmonic writing in a traditional style is required.

T207-208 *Theory III-IV* (3-3 cr.)
A continuation of T107-108, with emphasis on counterpoint and contrapuntal forms. Both years of theory comprise a core program which introduces melody, counterpoint, rhythm, harmony and form in all musical periods.

T110 *Preparatory Ear Training* (0 cr.)
A course designed to develop basic hearing and singing skills, with emphasis on rhythm, sight-singing, intervals and triads. Does not carry college credit.

T225-226 *Guitar Transcription I-II* (2-2 cr.)
Analysis of transcriptions to determine their legitimacy; learn and develop techniques of making transcriptions for performance. First semester: lute music from the Renaissance and Baroque. Second semester: works originally for other instruments. *Prerequisite:* T103-104

T307-308 *Keyboard Harmony I-II* (2-2 cr.)
A practical study of 18th and 19th century harmonic practice applied to the keyboard, with emphasis on melody harmonization, the realizaion of figured bass and transposition.

T317-318 *Orchestration I-II* (2-2 cr.)
A study of the structure and characteristics of orchestral and band instruments. Involves scoring for instruments in various small combinations and for orchestra. Includes transcribing, arranging and writing original works for the orchestra.

T327-328 *Fingerboard Harmony I-II* (1-1 cr.)
Designed for the guitar major to learn harmony directly related to the guitar. Meets one hour per week. *Prerequisite:* T203-204 or special permission from the instructor.

**Courses of Instruction (Continued)**

T400 *Private Instruction for Theory Majors I-II* (3-3 cr.)
*Private Instruction for Theory Majors III-IV* (3-3 cr.)
*Private Instruction for Theory Majors V-VI* (3-3 cr.)
*Private Instruction for Theory Majors VII-VIII* (3-3 cr.)
Work includes advanced analysis, literature, writing, research, composition and the study of important theoretical works. In the final year, the student does a large project in one of the areas listed above.

**Special Jazz Courses**

T412 *Fugue (3 cr.)*
A study of contrapuntal practices from Renaissance to Contemporary periods with concentrated study of the Baroque fugue.

T435-436 *Music Editing I-II* (3-3 cr.)
A basic two-semester course designed to train and prepare interested musicians for a career in music editing. The first semester includes basic graphics and the preparation of a score for publication. The second semester will consist of intern training.

T451-452 *Theory Project I-II* (3-3 cr.)
A major research, compositional, or analytical study which is done by each theory major during his senior year. The choice of subject is made at the end of the junior year and must be approved by the chairman of the department and the supervising instructor.

T131-132* *Harmonic Foundations in Jazz I-II* (2-2 cr.)
A practical study of 20th century harmonic practice as related to all forms of commercial music for pianists and non-pianists with particular emphasis on the differences between conventional and jazz notation and nomenclature. Pianists must take this course privately, other students may elect to take the course privately or in groups of two or three students.
Fee: Pianists, $15 per lesson
Non-Pianists, $15. per private lesson
$11. per lesson—two in class
$9 per lesson—three in class

* These courses require the payment of a special fee not covered by the tuition. For additional information, contact the Business Office.

T231-232* *Melodic Harmonizations in the Jazz Idiom I-II* (2-2 cr.)
This course must be taken privately, and is designed to train the student to harmonize in the jazz idiom. Specific topics covered include chordal spacing, progression, embellishment, and the synthesis of various contemporary techniques. Prerequisite: T131-132.
Fee: $18. per lesson.

T331-332* *Jazz Improvisation I-II* (2-2 cr.)
Must be taken privately. The purpose of this course is to train pianists and non-pianists in various styles of jazz improvisation with particular attention to playing with trios, small groups, big band, and vocalists. Prerequisite: T231-232.
Fee: $18. per lesson.

T333-334 *Jazz Theory and Arranging I-II* (2-2 cr.)
A functional approach to writing for the jazz ensemble including analysis of professional works and performance of student works. Prerequisite: T131-132 or permission of instructor.

T433-434 *Arranging and Composing in the Jazz Idiom I-II* (2-2 cr.)
A continuation of T333-334 with special emphasis on experimental writing for ensembles of varying size and instrumentation. Includes the study of the role of jazz writing in commercial music and extensions into multi-media works. Prerequisite: T131-132 and T333-334 or permission of instructor.

**Courses of Instruction (Continued)**

**Unclassified**

U301-302 *Multi-Theater Fundamentals for Musicians I-II* (2 or 3 cr.) A course designed to permit composers and performers to develop an awareness of the special nature of music used in connection with other arts (dance, theater, film, opera) through theoretical exercises and through performance and composition of multi-media projects of their own devising. (One 3 hour session weekly) (Students who produce finished compositions may earn 3 credits, all others will receive 2 credits.)

U304 *Music Instrument Repair* (3 cr.) An introductory course designed to enable students to make basic repairs on woodwind, string, and brass instruments

U402 *Introduction to Music Therapy* (3 cr.) Emphasis on the physiological and psychological effects of music upon the human mind and personality, and various techniques used to help emotionally disturbed people get in touch with themselves, their bodies, and their feelings through music

**Ensembles**

U405 *Independent Study in Music* (3 cr.) Independent research on a topic accepted by faculty committee from the Theory Division. Available for students who have demonstrated the capacity to do independent work —on a topic *not* covered in current course offerings. If topic is approved the student will be assigned an advisor for the project. Topics should be submitted in writing to the Division Coördinator on the required form during the semester preceding the proposed study

X010 *Symphony Orchestra* (2 cr.)

X020 *Concert Band* (2 cr.)

X030 *Opera Ensemble* (2 cr.)

X040 *PMA Chorus* (2 cr.)

X050 *Symphonic Wind Ensemble* (2 cr.)

X060 *Jazz Festival Band* (2 cr.)

X070 *Jazz Lab Band* (2 cr.)

X080 *Classical Guitar Ensemble* (2 cr.)

X090 *Piano Accompanying* (2 cr.)

X110 *String Chamber Music Ensemble* (1 cr.)

X210 *Wind Chamber Music Ensemble* (1 cr.)

X310 *Brass Ensemble* (1 cr.)

X410 *Percussion Ensemble* (1 cr.)

X510 *Two Piano Ensemble* (1 cr.)

X610 *Opera Workshop* (1 cr.)

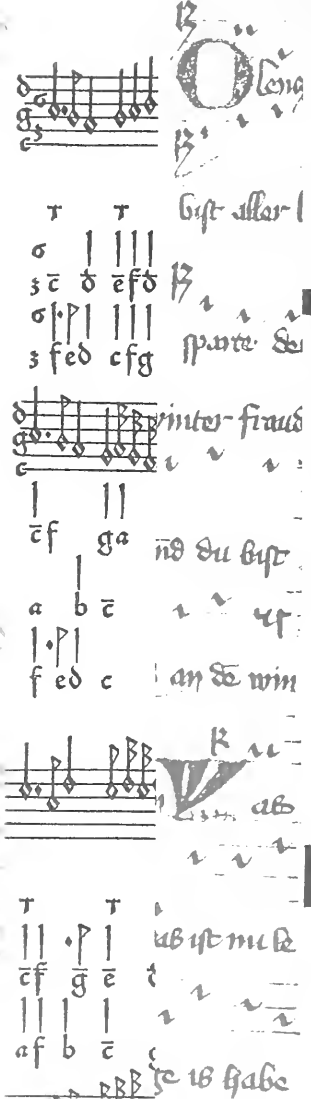
X710 *Harp Ensemble* (1 cr.)

X810 *Baroque Chamber Music Ensemble* (1 cr.)

X910 *New Music Group* (2 cr.)

GX—* Graduate Ensemble (1, 2, or 3 cr.)

* GX010, Symphony Orchestra; GX040, PMA Chorus, etc., for graduate ensemble credit



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